

WHALEY-ROYCE EDITION.

MODERN
PIANOFORTE
TECHNIQUE.

by

A. S. VOGT.

Part 1-75¢ * Part 2-50¢

Complete, \$1.25

Whaley, Royce & Co
156 YONGE ST
Toronto, Ont.

PREFACE.

The varied series of exercises contained within this work are designed to furnish, along modern lines and in compact form, a comprehensive and thorough basis of technical study for piano students.

The author has carefully endeavored to avoid the use of any superfluous material, and to so arrange the various sections of the work as to render the exercises of greatest practical value for pupils from the junior to the highest grades of piano playing.

Throughout the book the studies generally are presented in a uniform key, with the object of encouraging instructors to require from their pupils a methodical course of transposition into remaining keys, thus providing for the simultaneous and logical development of the technical and intellectual.

Scales and Arpeggios are treated somewhat in detail in a special section of the work, with regard more particularly to the requirements of students preparing for examinations in practical music, as well as supplying teachers with a conveniently classified book of reference fully covering this most important part of technical routine.

Toronto, May 1900.

A. S. VOGT.

MODERN PIANOFORTE TECHNIQUE.

It is recommended that the exercises contained in this work be practised in a variety of degrees of tone, speed, and forms of touch. A thorough and regular course of transposing, will also, it is hardly necessary to state, enhance the value of the various sections of this work as technical studies, besides assisting materially in the general musical development of the student.

Of special importance is systematic preliminary separate hand practice, and a daily selection of exercises from the various sections of the book as the teacher may direct.

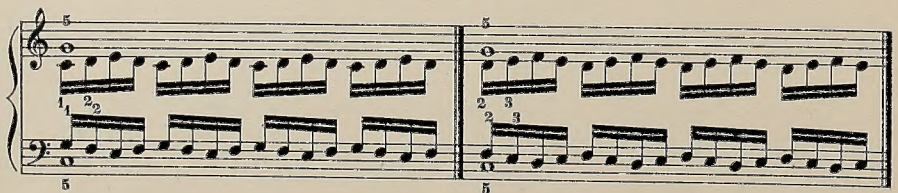
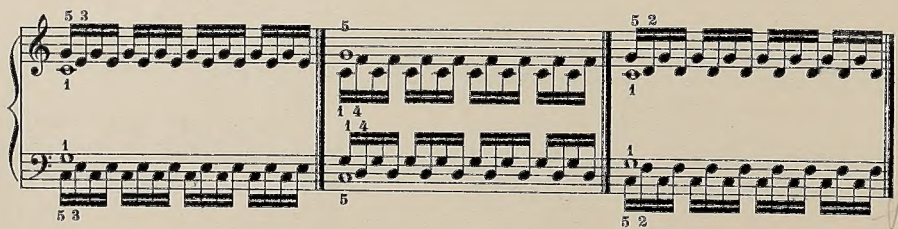
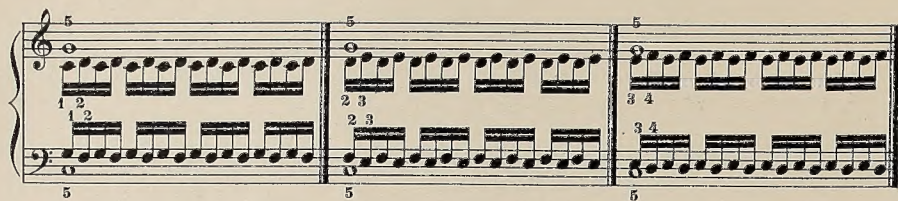
A. S. VOGT.

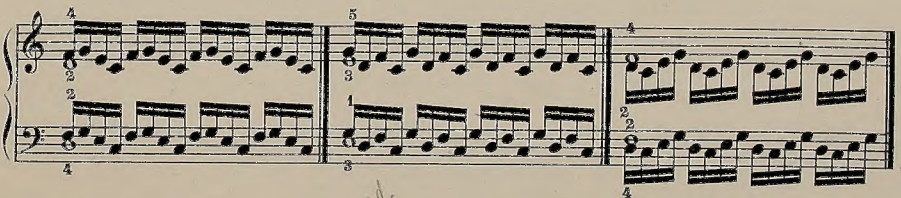
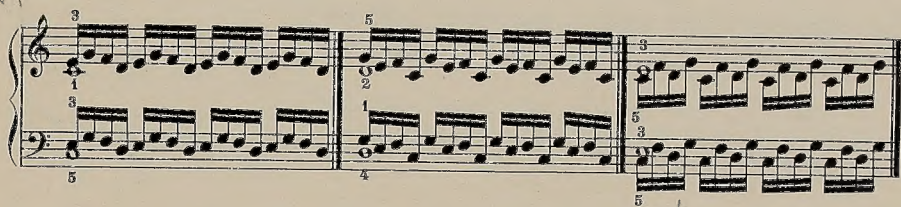
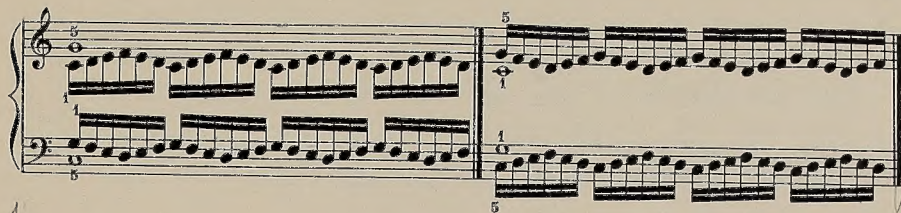
EXERCISES FOR CULTIVATING INDEPENDENCE OF THE FINGERS.

The exercises are arranged in four systems, each with two staves. The first system shows ascending and descending scales with fingerings 1-5 and 5-1. The second system includes more complex patterns with fingerings 1-5 and 5-1. The third system features sixteenth-note runs with fingerings 1-5 and 5-1. The fourth system continues with similar patterns, including a checkmark at the end.

*) The unemployed fingers should rest silently on the surface of keys represented by whole notes. When it is desired to vary the practice by holding down the whole notes they should be pressed down and held but not sounded.

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The page contains five systems of musical notation, each consisting of a treble and bass staff. The notation is for a piano piece, featuring various fingerings and articulations. The systems are arranged vertically, with each system containing two staves. The notation includes various fingerings and articulations, such as slurs, accents, and specific finger numbers (1-5). The systems are arranged in a 5x2 grid. The first system has a treble staff with a 3-measure phrase and a bass staff with a 3-measure phrase. The second system has a treble staff with a 3-measure phrase and a bass staff with a 3-measure phrase. The third system has a treble staff with a 4-measure phrase and a bass staff with a 4-measure phrase. The fourth system has a treble staff with a 3-measure phrase and a bass staff with a 3-measure phrase. The fifth system has a treble staff with a 3-measure phrase and a bass staff with a 3-measure phrase. The notation is in a standard musical notation style, with notes, rests, and fingerings clearly indicated.

The musical score is organized into five systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/8. The notation features continuous eighth-note patterns in both hands. Fingerings are indicated by numbers 1-5 above or below notes. The page is numbered 7 in the top right corner.

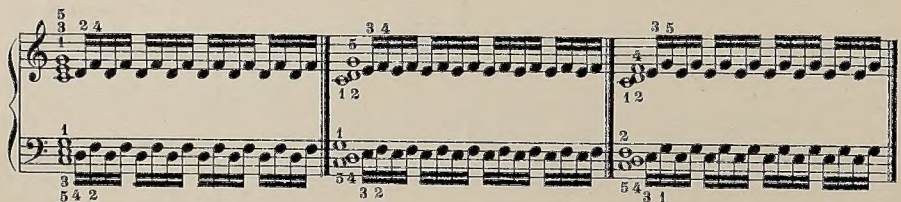
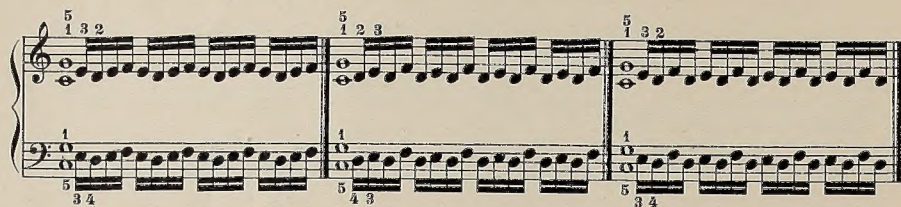
System 1: Treble staff starts with a 5, bass staff with a 1. Both hands play eighth notes. Treble staff has a 4 above the first measure, and bass staff has a 5 below the first measure.

System 2: Treble staff starts with a 4, bass staff with a 2. Both hands play eighth notes. Treble staff has a 5 above the first measure, and bass staff has a 5 below the first measure.

System 3: Treble staff starts with a 4, bass staff with a 2. Both hands play eighth notes. Treble staff has a 5 above the first measure, and bass staff has a 5 below the first measure.

System 4: Treble staff starts with a 4, bass staff with a 2. Both hands play eighth notes. Treble staff has a 5 above the first measure, and bass staff has a 5 below the first measure.

System 5: Treble staff starts with a 4, bass staff with a 2. Both hands play eighth notes. Treble staff has a 5 above the first measure, and bass staff has a 5 below the first measure.



EXERCISES WITH STATIONARY HAND.

9

The importance of systematic practice of five finger exercises as a medium for developing flexibility and endurance in execution cannot be overestimated.

In the following studies the most careful attention should be paid to details of accentuation as is naturally suggested in the various examples. Properly qualified teachers will not neglect to direct their pupils to employ the various kinds of touch, (legato, staccato, portamento etc.) and progressively and systematically to vary the degrees of tone and speed throughout in repetitions of the exercises, which should be played in all major keys with the same fingering.

Exercises for Two Fingers.

The exercises are organized into five systems, each containing four measures of music. The first system shows fingerings 1-2 and 2-3. The second system shows 2-3 and 3-4. The third system shows 3-4 and 4-5. The fourth system shows 4-5 and 5-4. The fifth system shows 5-4 and 4-3. Each system includes a checkmark.

Exercises for Three Fingers.

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The exercises are organized into five systems, each with two staves (treble and bass clef). Fingerings are indicated by numbers 1-5 above or below notes.

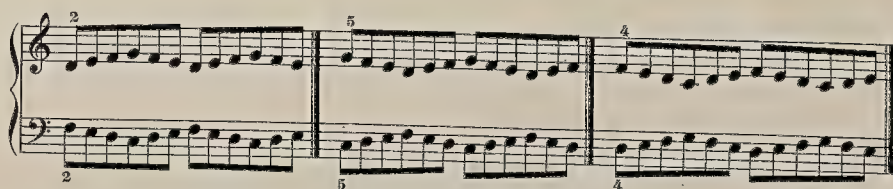
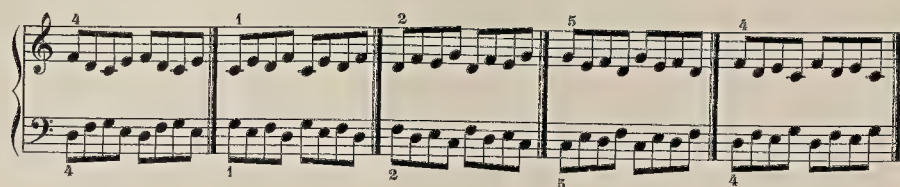
- System 1:** Treble staff starts with fingerings 1 2 3 2, 2 3 4 3, 3 4 5 4, 5, 4. Bass staff starts with fingerings 1 2 3 2, 2 3 4 3, 3 4 5 4, 5, 4.
- System 2:** Treble staff starts with fingerings 3, 1, 2, 3, 5. Bass staff starts with fingerings 3, 1, 2, 3, 5.
- System 3:** Treble staff starts with fingerings 4, 3, 1, 2, 3. Bass staff starts with fingerings 4, 3, 1, 2, 3.
- System 4:** Treble staff starts with fingerings 5, 4, 3, 1, 2. Bass staff starts with fingerings 5, 4, 3, 1, 2.
- System 5:** Treble staff starts with fingerings 5, 4, 1, 2, 5. Bass staff starts with fingerings 5, 4, 1, 2, 5.

Handwritten checkmarks and 'X' marks are present below several systems.

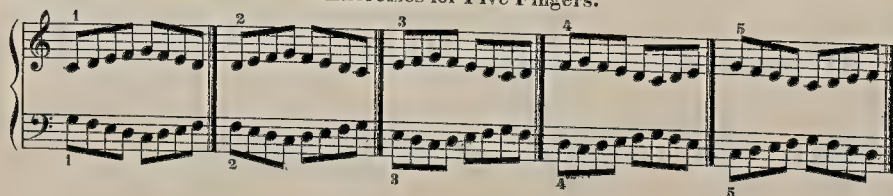


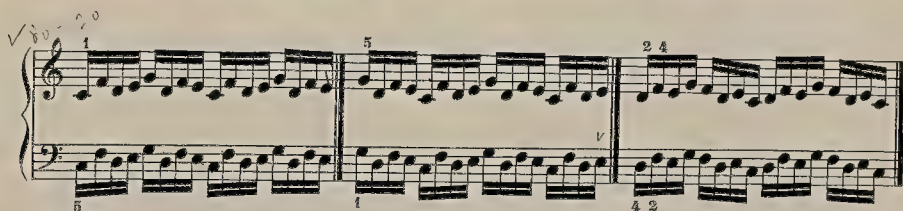
Exercises for Four Fingers.

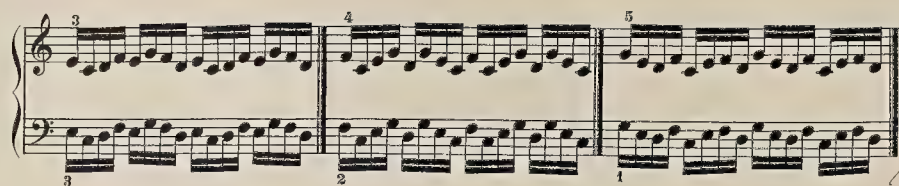


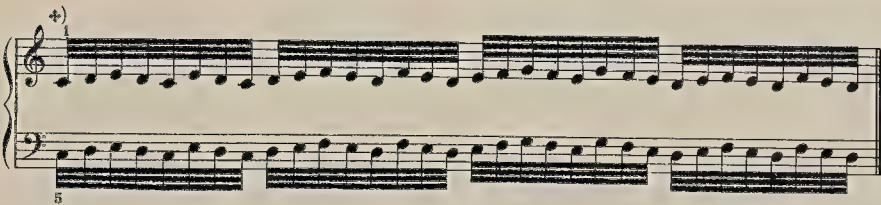
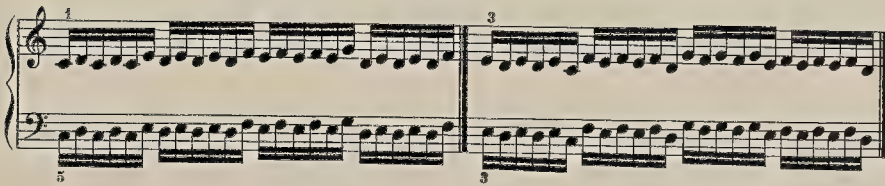


Exercises for Five Fingers.

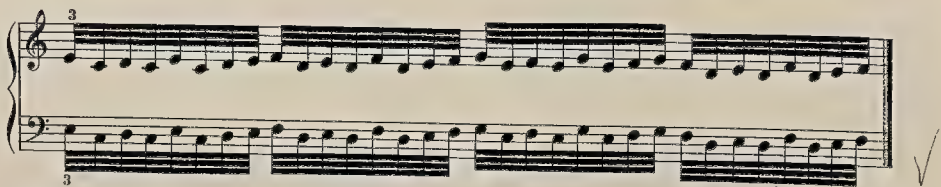








+) The above examples in 32nd notes should be utilized as exercises in velocity and repeated at the highest possible rate of speed (consistent with evenness of touch) up to, but not beyond, the first indications of fatigue in the hand.



The employment of staccato in one hand with legato at the same time in the other is recommended as a beneficial variety of practice specially calculated to cultivate independence of action between the two hands. Other varieties of touch may also be employed in like manner in this and other sections of the work.

EXERCISES IN PAIRED NOTES.

The tendency which so frequently manifests itself to play thirds and other paired notes one after the other must be carefully guarded against. Properly directed and persevering study in this important section will have a most beneficial effect in equalizing the touch and cultivating firmness and precision in attack.

The musical exercises are organized into five systems, each consisting of a treble and bass staff. The exercises are as follows:

- System 1:** Treble staff starts with a treble clef and a key signature of one sharp (F#). Bass staff starts with a bass clef and a key signature of one flat (Bb). Both staves contain eighth-note pairs. Fingerings are indicated by numbers 1-5.
- System 2:** Treble staff starts with a treble clef and a key signature of one sharp (F#). Bass staff starts with a bass clef and a key signature of one flat (Bb). Both staves contain eighth-note pairs. Fingerings are indicated by numbers 1-5.
- System 3:** Treble staff starts with a treble clef and a key signature of one sharp (F#). Bass staff starts with a bass clef and a key signature of one flat (Bb). Both staves contain eighth-note pairs. Fingerings are indicated by numbers 1-5.
- System 4:** Treble staff starts with a treble clef and a key signature of one sharp (F#). Bass staff starts with a bass clef and a key signature of one flat (Bb). Both staves contain eighth-note pairs. Fingerings are indicated by numbers 1-5.
- System 5:** Treble staff starts with a treble clef and a key signature of one sharp (F#). Bass staff starts with a bass clef and a key signature of one flat (Bb). Both staves contain eighth-note pairs. Fingerings are indicated by numbers 1-5.

Handwritten notes on the right margin: *5. 1. 1.*

Handwritten mark on the right margin: *+*

Handwritten mark on the right margin: *✓*

The image displays a page of musical notation for piano, consisting of five systems of two staves each. The notation is written in a key signature of one sharp (F#) and a 4/4 time signature. The music features continuous eighth-note patterns in both the treble and bass staves. Fingerings are indicated by numbers 1-5 above or below the notes. The page is numbered 19 in the top right corner.

The page contains five systems of musical exercises for piano. Each system is written on a grand staff (treble and bass clef). The exercises consist of rapid runs and arpeggiated figures. Fingerings are indicated by numbers 1-5 above or below notes. Some systems include 'etc.' markings. The exercises involve rapid runs and arpeggiated figures.

*) The examples from this point should be practiced through several octaves of the key board.

W. R. & C^o 771

EXERCISES WITH MOVING HAND.

21

The range of these studies should be extended through several octaves of the key-board with the same fingering in all major keys.

The image displays five systems of piano exercises, each consisting of a treble and bass staff. The exercises are designed for hand movement across the keyboard, with fingerings indicated by numbers 1-5. The notation includes various musical symbols such as notes, rests, and slurs. The exercises are arranged in a grid-like fashion, with each system occupying a horizontal space. The first system shows a simple melody in the treble and a bass line in the bass. The second system introduces more complex patterns with slurs and fingerings. The third system continues with similar patterns, emphasizing hand movement. The fourth system shows a more intricate melody in the treble and a corresponding bass line. The fifth system concludes with a final exercise, maintaining the same level of complexity and hand movement focus.

Handwritten: 15

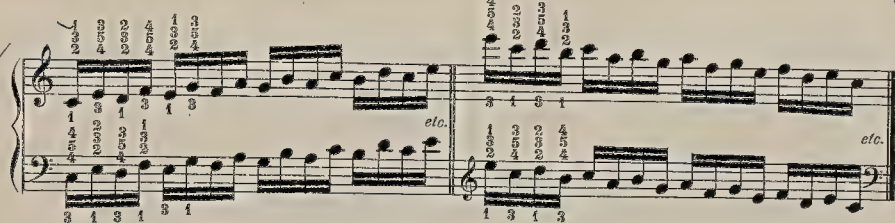
etc.

etc.

etc.

etc.

etc.



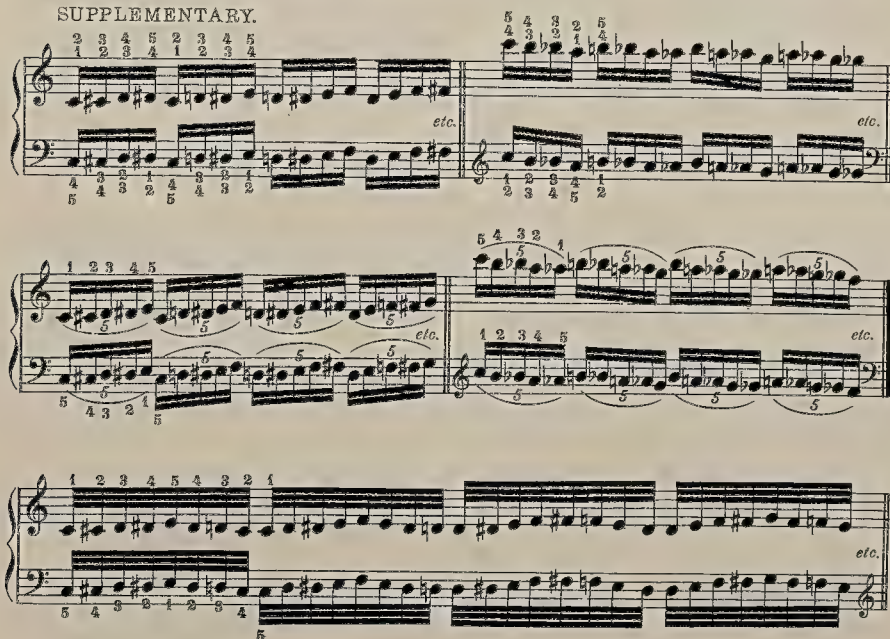
The page contains five systems of musical notation, each consisting of a treble and bass staff joined by a brace. The notation is in a single key and 2/4 time. Fingerings are indicated by numbers 1-5 above or below notes. Articulations like slurs and accents are present. The word "etc." appears at the end of several phrases. The systems are as follows:

- System 1:** Treble staff starts with a 5-fingered note, followed by a 4-fingered note, then a series of eighth notes. Bass staff has a 2-fingered note, followed by a series of eighth notes. The system ends with a 1-fingered note in the treble and a 5-fingered note in the bass, followed by "etc." in the bass staff.
- System 2:** Treble staff starts with a 4-fingered note, followed by a 5-fingered note, then a series of eighth notes. Bass staff has a 2-fingered note, followed by a series of eighth notes. The system ends with a 2-fingered note in the treble and a 4-fingered note in the bass, followed by "etc." in the bass staff.
- System 3:** Treble staff starts with a 1-fingered note, followed by a 3-fingered note, then a series of eighth notes. Bass staff has a 5-fingered note, followed by a series of eighth notes. The system ends with a 5-fingered note in the treble and a 5-fingered note in the bass, followed by "etc." in the bass staff.
- System 4:** Treble staff starts with a 1-fingered note, followed by a 2-fingered note, then a series of eighth notes. Bass staff has a 5-fingered note, followed by a series of eighth notes. The system ends with a 5-fingered note in the treble and a 5-fingered note in the bass, followed by "etc." in the bass staff.
- System 5:** Treble staff starts with a 5-fingered note, followed by a 3-fingered note, then a series of eighth notes. Bass staff has a 1-fingered note, followed by a series of eighth notes. The system ends with a 5-fingered note in the treble and a 5-fingered note in the bass, followed by "etc." in the bass staff.



This scale example as well as the various exercises preceding it should be practiced in all keys with the same fingering indicated for the key of C.

SUPPLEMENTARY.

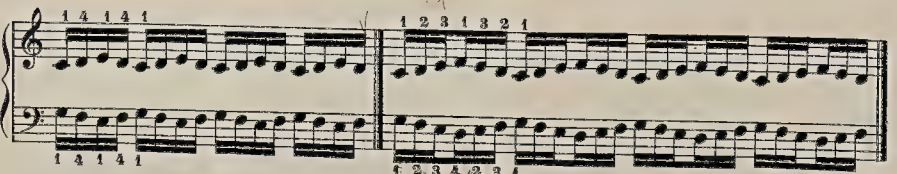
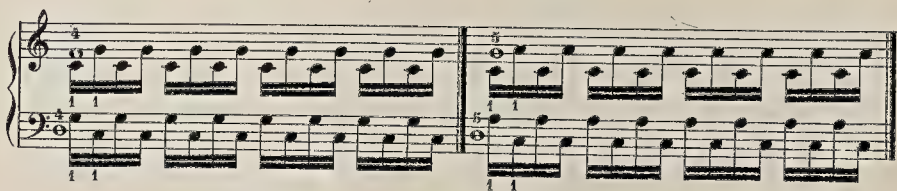
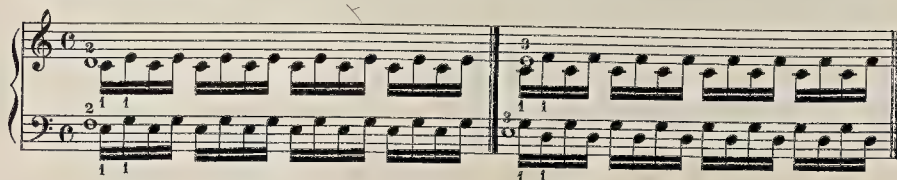


The musical score is for a waltz from 'The Merry Widow'. It consists of two systems of music. The first system has a piano part on the left and a violin part on the right. The piano part is in 3/4 time and features a continuous eighth-note accompaniment. The violin part is in 3/4 time and features a melody with many triplets and slurs. The second system continues the piano part and has a new violin part on the right. The piano part continues with the same eighth-note accompaniment. The violin part continues the melody with more triplets and slurs. The score includes many fingerings and articulations, such as slurs, accents, and 'etc.' markings.

This page contains five systems of musical notation for piano. Each system consists of two staves (treble and bass clef). The notation is highly technical, featuring numerous triplets, sixteenth-note runs, and complex fingerings indicated by numbers 1-5 above or below notes. The word "etc." is used several times to indicate that the patterns continue. The first system has a treble staff with triplets and a bass staff with sixteenth-note runs. The second system continues the patterns with more complex fingerings. The third system features a treble staff with a triplet of eighth notes and a bass staff with a triplet of sixteenth notes. The fourth system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of sixteenth notes. The fifth system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of sixteenth notes.

EXERCISES PREPARATORY TO SCALE PLAYING.

When the student has acquired a reasonable degree of independence in fingering and evenness of touch, the exercises in this section may be taken up. The acquirement of thorough freedom in the action of the thumb is indispensable to smooth and facile execution in the playing of scales. Careful attention to detailed practice in the passing of the thumb is therefore earnestly recommended.



A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has a melody with a sequence of notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style.

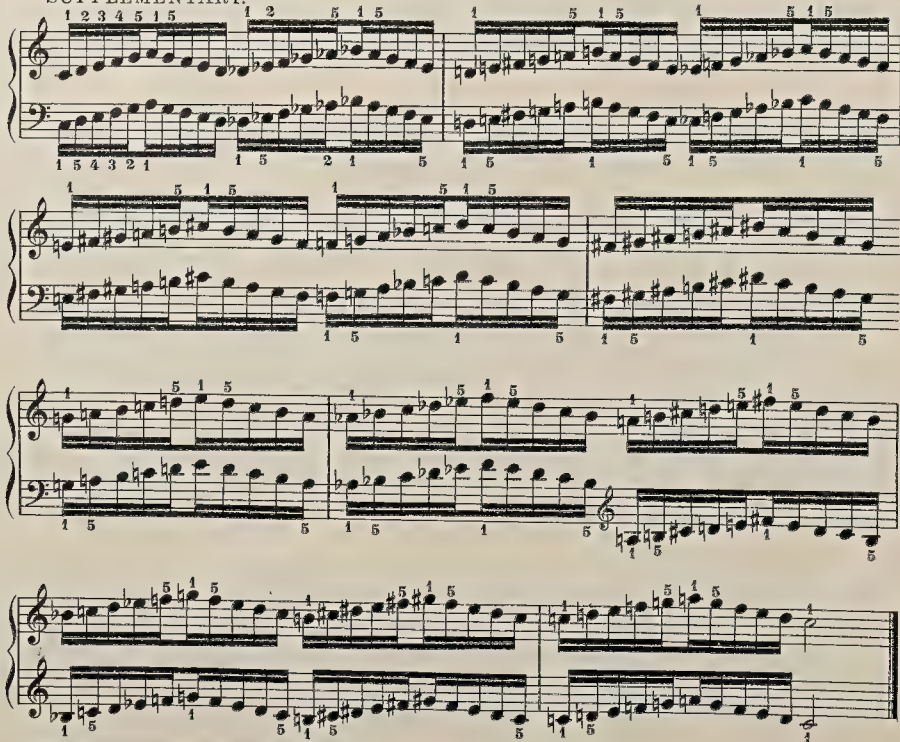
[illegible]

The musical score is divided into two main sections. The first section, marked 'Piano', is an introduction in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The second section is the waltz, marked 'Waltz' and 'Moderato', in 3/4 time. It begins with a key signature change to one flat (B-flat major or D-flat minor). The waltz consists of a melody in the right hand and a bass line in the left hand, with a key signature change to two flats (B-flat major or D-flat minor) in the final measure.



NOTE:— The above examples should be played in every major key with the same fingering.

SUPPLEMENTARY.



The last section of this work contains all major, minor and chromatic scales carefully fingered and classified.

EXERCISES IN BROKEN AND SOLID CHORDS WITH STUDIES IN ARPEGGIO PLAYING.

The examples on this page should be practiced in all major and minor keys with the same fingering.

The page contains four systems of musical exercises, each consisting of a treble and bass staff. The exercises are designed for piano and focus on broken and solid chords, as well as arpeggio playing. Fingering is indicated by numbers 1-5 above or below the notes.

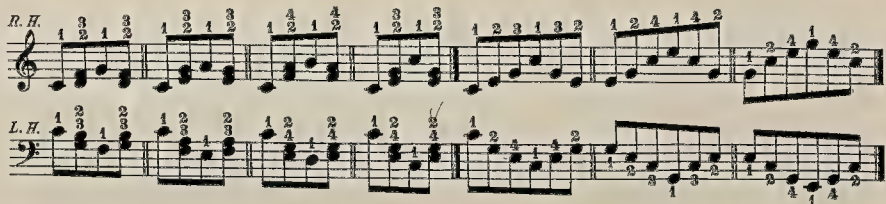
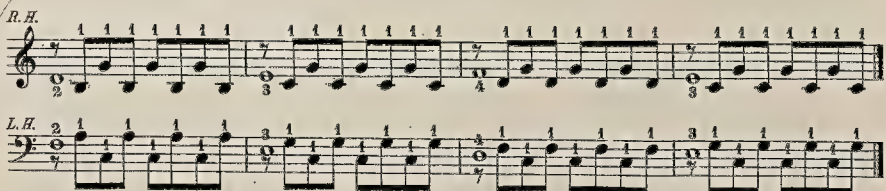
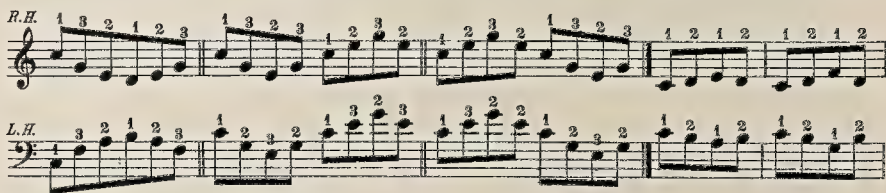
- System 1:** Treble staff has four measures of broken chords with fingering 1 3 5 3, 1 2 5 2, 1 3 5 3, and a final measure with a solid chord and fingering 5 3 1. Bass staff has four measures of broken chords with fingering 5 3 1 3, 5 3 1 3, 5 2 1 2, and a final measure with a solid chord and fingering 1 3 5.
- System 2:** Treble staff has four measures of broken chords with fingering 1 2 3 5 3 2, 1 2 4 5 4 2, 1 2 4 5 4 2, and a final measure with a solid chord and fingering 5 3 2 1. Bass staff has four measures of broken chords with fingering 5 4 2 1 2 4, 5 4 2 1 2 4, 5 3 2 1 2 3, and a final measure with a solid chord and fingering 1 2 4 5.
- System 3:** Treble staff has four measures of broken chords with fingering 1 2 3 5, 1 2 4 5, 1 2 3 5, and a final measure with a solid chord and fingering 4 3. Bass staff has four measures of broken chords with fingering 5 4 2 1, 5 4 2 1, 5 3 2 1, and a final measure with a solid chord and fingering 4 3.
- System 4:** Treble staff has four measures of broken chords with fingering 1 3 2 5, 1 4 2 5, 1 3 2 5, and a final measure with a solid chord and fingering 2 4 3. Bass staff has four measures of broken chords with fingering 5 2 4 1, 5 2 4 1, 5 2 3 1, and a final measure with a solid chord and fingering 4 2 3.

The following unbracketed examples are designed more specially for practice with separate hands.

Right hand.



Left hand.



R. H.

L. H.

+) This fingering will be found useful practice if adapted to all major and minor keys.

The following eight models should be practiced in all major and minor keys with appropriate fingering.

1. 2. 3. 4. etc. etc.

5. 6. 7. 8.

NOTE. — For the fingering of Arpeggios of the common chord in all keys see page 51 of this work which is devoted to Scales and Arpeggios in detail.

The Dominant Seventh Chord.

1 2 3 4 5 5 4 3 2 1

5 4 3 2 1 5 4 3 2 1

5 4 3 2 1 5 4 3 2 1

5 4 3 2 1 5 4 3 2 1

5 4 3 2 1 5 4 3 2 1

These exercises should be practiced in all keys and with the same fingering. Where the signature includes black keys the following example will serve as a suggestion for alternative fingering.

1 2 3 4 5 5 4 3 2 1

5 4 3 2 1 5 4 3 2 1

5 4 3 2 1 5 4 3 2 1

5 4 3 2 1 5 4 3 2 1

5 4 3 2 1 5 4 3 2 1

The order of fingering presented in the accompanying example should also be systematically practiced in various keys:—

4*)

*) With the same fingering in all keys. In the regular routine, however, when a position of the Arpeggios begins on a black key, place the second finger upon the same when undertaking an upward progression in the right hand or a downward with the left. In each case the first finger should take the first white key in the Arpeggios and the other fingers should be placed in their consequent natural order upon succeeding keys.

The following eight models should be practiced in all keys with appropriate fingering as indicated in foregoing remarks.

3. 4. 5. 6. 7. 8.

These exercises consist of six pairs of staves (treble and bass clef). Each pair contains an ascending scale followed by a descending scale. Fingerings are indicated by numbers 1 through 5 above or below the notes. Exercise 3 starts on C4, 4 on D4, 5 on E4, 6 on F4, 7 on G4, and 8 on A4.

Chord of the Diminished Seventh.

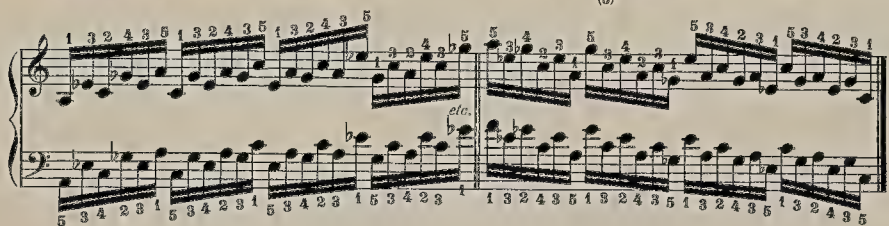
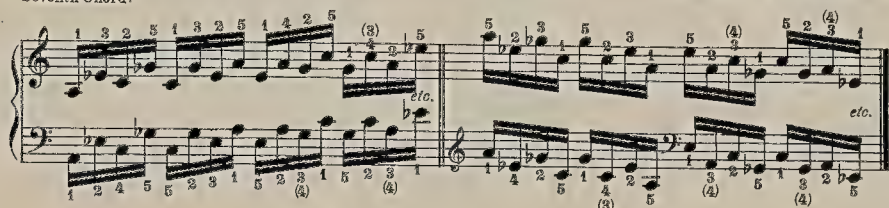
This section contains two systems of musical exercises. The first system has four pairs of staves, each showing a different voicing of the diminished seventh chord with fingerings (1-5) and some triplets. The second system has four pairs of staves, showing more complex voicings and fingerings for the same chord.

These models should be practiced in all the chords of the Diminished Seventh with appropriate fingering.

A single pair of staves showing a specific voicing of the diminished seventh chord with fingerings (1-5) indicated for both hands.



The remarks in this section referring to the fingering of chords of the Dominant Seventh apply also to the Diminished Seventh Chord.

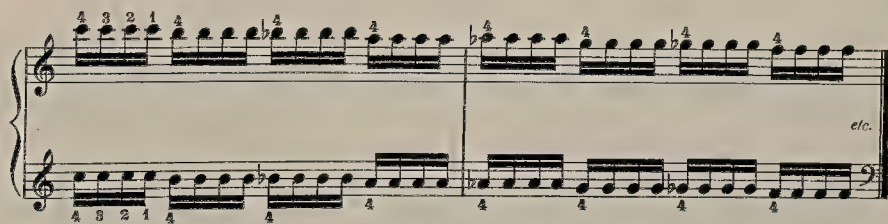


The following four exercises should be practiced through all chords of the Diminished Seventh with appropriate fingering.

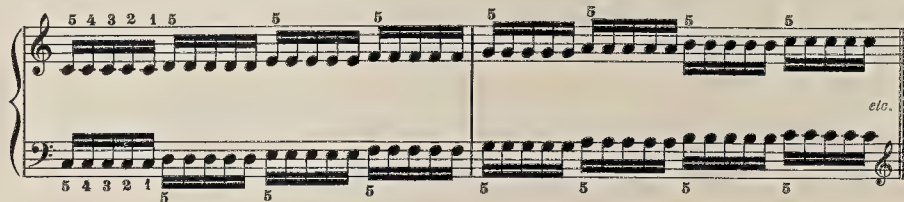


This page contains musical notation for the song "The Merry Widow" from the operetta of the same name by Franz Lehár. The notation is arranged in four systems, each with a piano accompaniment (piano) and a vocal line (soprano and tenor). The piano part is written in treble and bass clefs, while the vocal parts are in treble clef. Fingerings are indicated by numbers 1-5 above or below notes. The lyrics are in German and are placed below the vocal lines. The first system includes the lyrics "Der Herr ist ein Herr, der Herr ist ein Herr, der Herr ist ein Herr, der Herr ist ein Herr." The second system includes the lyrics "Der Herr ist ein Herr, der Herr ist ein Herr, der Herr ist ein Herr, der Herr ist ein Herr." The third system includes the lyrics "Der Herr ist ein Herr, der Herr ist ein Herr, der Herr ist ein Herr, der Herr ist ein Herr." The fourth system includes the lyrics "Der Herr ist ein Herr, der Herr ist ein Herr, der Herr ist ein Herr, der Herr ist ein Herr." The notation is in 2/4 time and G major. The piano part features a rhythmic melody with many eighth and sixteenth notes. The vocal parts have a more melodic line with some grace notes. The lyrics are repeated in each system, suggesting a chorus or a repeated phrase.

Besides the finger marks given in preceding examples additional value will be lent the exercises by introducing every possible variation in the fingering. As an instance the example included in the second brace on the preceding page may be varied by using the second and third fingers — also the third and fourth and finally the fourth and fifth throughout.



In this section, as in others, it is recommended to transpose all diatonic examples into every major key with the same fingering.



TRILL EXERCISES.

41

The image contains five systems of piano trill exercises, each consisting of a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes.

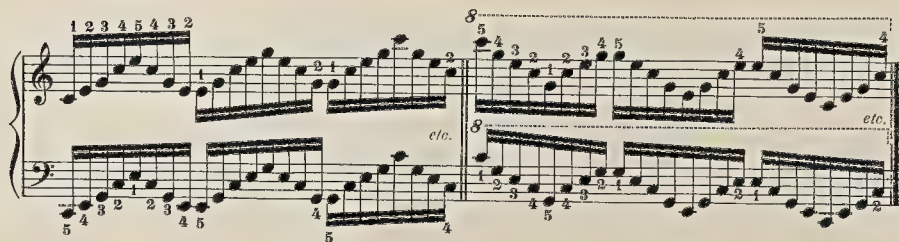
- System 1:** Treble staff has two measures. Bass staff has two measures. Fingerings: Treble (1 4 1, 5 4 3 2), Bass (5 5 5 5, 4 3 2 1).
- System 2:** Treble staff has two measures. Bass staff has two measures. Fingerings: Treble (3 3, 5 4), Bass (3 3, 2 1).
- System 3:** Treble staff has two measures. Bass staff has two measures. Fingerings: Treble (3 2 1, 5 4 3, 4 3 2, 5 4 3, 4 3 2, 5 4 3), Bass (3 4 5, 1 2 3, 2 3 4, 1 2 3, 2 3 4, 1 2 3, 2 3 4).
- System 4:** Treble staff has two measures. Bass staff has two measures. Fingerings: Treble (5 4 3 2, 1 4 1, 5 4 3 2, 1 4 1), Bass (1 1 1, 2 3 4 5, 1 1 1, 2 3 4 5).
- System 5:** Treble staff has two measures. Bass staff has two measures. Fingerings: Treble (4 2, 5 1, 1 3, 2 4, 1 3, 2 4), Bass (2 4, 1 3, 2 1).

The above examples to be practised in all keys with the same fingering.

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EXTENSION EXERCISES.



The above examples should be played in all keys with the same fingering. Teachers will also direct pupils in the practice of special finger gymnastics designed to develop and increase the expansion of the hand.



EXERCISES IN SKIPS.

43

In skipping from one note to another care should be taken to attack from directly above the keys and not from the side.



*) To be played in every key.

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EXERCISES IN ALTERNATING HANDS.

Notes with upstems to be played with the right, down stem notes with the left hand.

The exercises are as follows:

- Exercise 1: Treble clef, eighth notes, upstems for right hand, downstems for left hand. Marked 'etc.'.
- Exercise 2: Treble clef, eighth notes, upstems for right hand, downstems for left hand. Marked 'etc.'.
- Exercise 3: Treble clef, eighth notes, upstems for right hand, downstems for left hand. Marked 'etc.'.
- Exercise 4: Treble clef, eighth notes, upstems for right hand, downstems for left hand. Marked 'etc.'.
- Exercise 5: Treble clef, eighth notes, upstems for right hand, downstems for left hand. Marked 'etc.'.
- Exercise 6: Treble clef, eighth notes, upstems for right hand, downstems for left hand. Marked 'etc.'.
- Exercise 7: Grand staff, eighth notes, upstems for right hand, downstems for left hand. Marked 'etc.'.

*) To be played in all keys with the same fingering. ++) These diatonic and chromatic scale examples may be extended throughout the compass of the keyboard.

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FOUNDATION EXERCISES IN OCTAVE PLAYING.

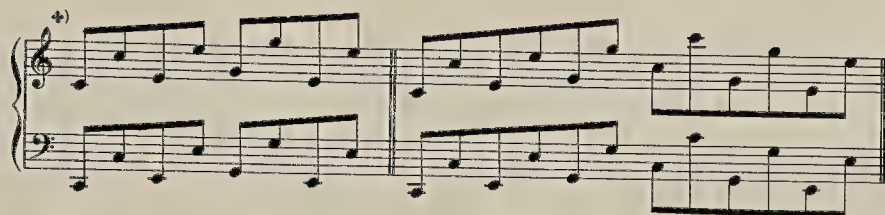
For the acquirement of facility in octave playing a systematic cultivation of lightness and endurance in the action of the wrist is absolutely indispensable. All tendency to stiffness of the arm and wrist should be overcome and carefully avoided.

Preliminary Wrist Exercises.



Broken Octaves.

†) To be practiced in all keys.



+) To be transposed into all keys.

Staccato Octaves.



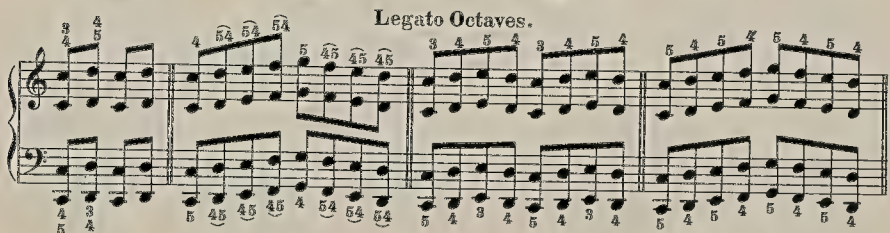
+) To be practiced in all keys.

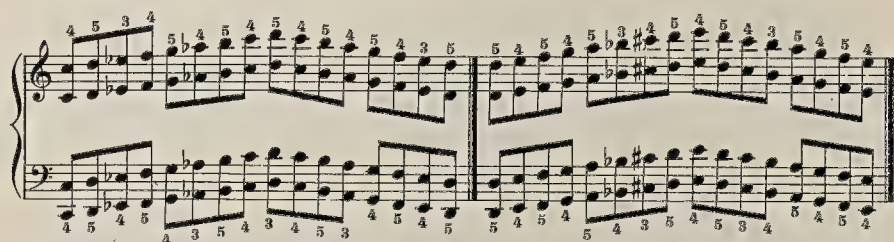
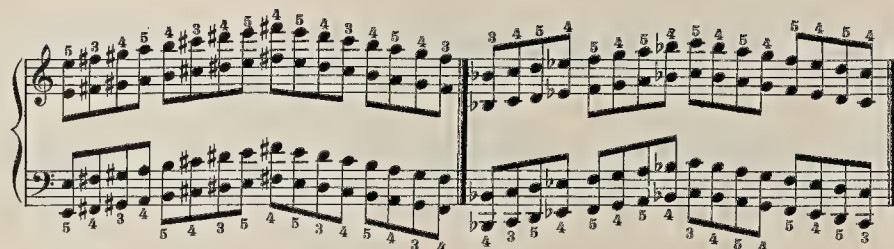




Other positions of the Broken Chords should be practiced in the same manner in all keys. It will also be found useful to accent the last note of each figure as in the diatonic examples given above, the unaccented notes to be played very lightly and rapidly. It is also recommended to vary the exercises by altering the order of the accent giving special emphasis to the first note of each figure and playing the remaining notes with all possible speed and lightness of touch both in the scale and broken chord examples. All broken chords and arpeggios should be practiced in contrary as well as similar motion.







The Scales here given will serve to suggest convenient fingering for all other Scales, major and minor. Legato octaves may also be practiced, both in diatonic and chromatic passages, with the first and fifth (5) fingers only, by adroitly shifting the hand from one octave to the other without change of fingers. It is also recommended to practice regularly the arm touches in all major, minor and chromatic scales and broken chords.



+) Alternate fingerings in the Chromatic Scale.

MODERN PIANOFORTE TECHNIQUE.

A. S. VOGT.

SCALES AND ARPEGGIOS.

EXPLANATORY NOTES:—

For a thorough understanding of the Scales and Arpeggios the pupil should be carefully taught their theory as well as their practical execution.

As facility is acquired the scales should be practiced in every variety of speed, tone, touch and accentuation.

For beginners the following form of the scale will be found beneficial practice:—



The fingering adopted throughout for scales in Thirds and Sixths is that now generally accepted as most convenient and preferable. Many prominent teachers, however, still prefer the use of the same fingers in these scales as are employed on the various degrees of the scale in ordinary similar motion and several excellent modern text books still adhere to this plan, which may easily be adopted, if desired, by any student familiar with the ordinary fingering of the scales. In this case the following models will serve as examples:—

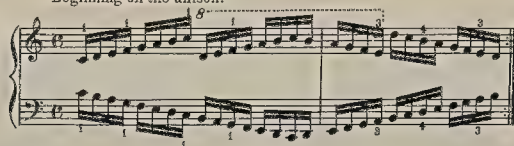
C-Major in Thirds.

C-Major in Sixths.



In order to economize space the Scales in contrary motion are omitted from this work. They should however be practiced in various forms, the fingering to agree with that indicated in the scales as given in corresponding forms in similar motion. The following examples will serve as models in C-Major:—

Beginning on the unison.



Beginning with the Third.

Beginning with the Sixth.



In the fingering of the scales in double Thirds, alternative fingerings are in some cases submitted. Besides those given mention might also be made of the preference of some modern authors for a system in which the second finger is also regularly employed, as in the following example:—



The fingering here given for C major may also be used without change in the scales of G, D, A, E and B major and in A, C, G and D minor. In the remaining scales the grouping of the fingers varies. Whilst there is much in this system to recommend, yet, many prominent teachers object to the use of the thumb twice in succession, (2 1) as being weak and undesirable.

The scales in double Thirds and double Sixths should also be practiced in contrary motion. The following form of fingering, in double Thirds, contrary motion, may be applied to all keys:—

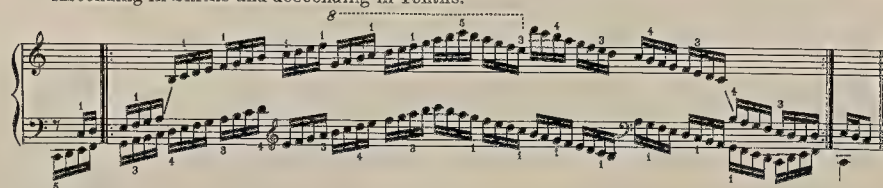


The following two models should also be practiced, with appropriate fingering, in all keys:—

Ascending in Tenth's and descending in Sixth's.



Ascending in Sixth's and descending in Tenth's.



Besides practicing the scales with different effects in gradations of tone (light and shade) and with crescendo in ascending and decrescendo in descending, it is strongly recommended to practice with different qualities of touch in the two hands, i.e. staccato in the right with legato in the left, and the reverse. Other varieties of touch may also be used in like manner.

MAJOR SCALES.

53

Scale of C-Major.

Similar motion.
(In Octaves.)



In Thirds^{*)}

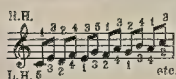


^{*)} Scales in Tenths are omitted in this work, their fingering being identical with that of Thirds.

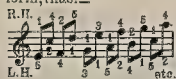
In Sixths.



In double Thirds^{*)}



^{*)} Double Thirds and double Sixths should also be practiced in broken form, thus:—



In double Sixths^{*)}



In double Thirds.



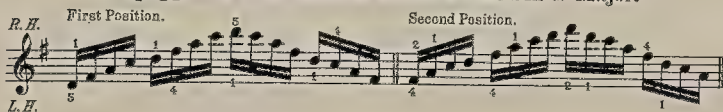
In double Sixths.



Arpeggios of the Common Chord in G-Major.



Arpeggios of the Dominant Seventh Chord in G-Major.



Scale of D-Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in D-Major.

R.H. First Position. Second Position. Third Position.

L.H.

Arpeggios of the Dominant Seventh Chord in D-Major.

R.H. First Position. Second Position.

L.H.

R.H. Third Position. Fourth Position.

L.H.

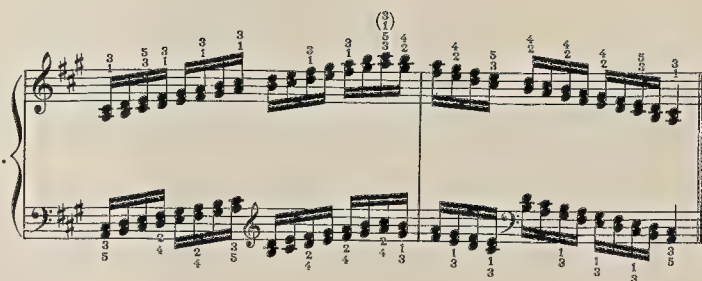
Scale of A-Major.

Similar motion.
(In Octaves.)

In Thirds.

In Sixths.

In double Thirds.



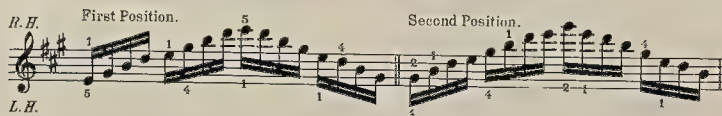
In double Sixths.



Arpeggios of the Common Chord in A-Major.



Arpeggios of the Dominant Seventh Chord in A-Major.



Scale of E-Major.

Similar motion.
(In Octaves.)



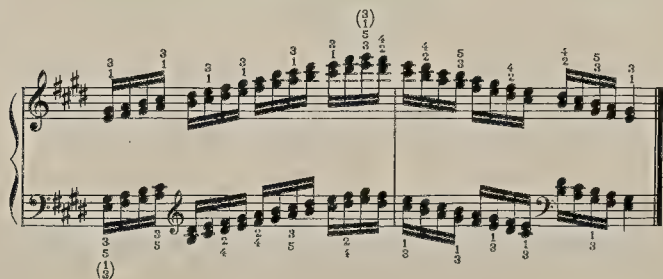
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in E-Major.

First Position. Second Position. Third Position.

R.H.

L.H.

Arpeggios of the Dominant Seventh Chord in E-Major.

First Position. Second Position.

R.H.

L.H.

Third Position. Fourth Position.

R.H.

L.H.

Scale of B-Major.

Similar motion.
(In Octaves.)

In Thirds.

In Sixths.

In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in B-Major.



Arpeggios of the Dominant Seventh Chord in B-Major.



Scale of F#-Major.

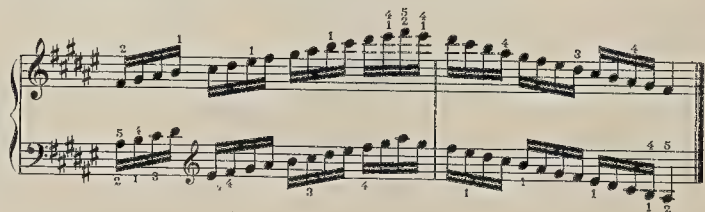
Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in F \sharp -Major.

R.H. First Position. Second Position. Third Position.

L.H.

Arpeggios of the Dominant Seventh Chord in F \sharp -Major.

R.H. First Position. Second Position.

L.H.

R.H. Third Position. Fourth Position.

L.H.

+) The awkward nature of the interval from C \sharp to E \sharp in the regular fingering suggests the alternative order of the fingers as here given. Similar changes may be made in other arpeggios where the regular fingering is inconvenient. In all cases however the regular fingering should be practiced thoroughly, as the order given in the above, as in other alternative fingerings is practically included in the regular routine of one of the remaining positions of the arpeggios.

Scale of D \flat -Major.

Similar motion.
(In Octaves.)

In Thirds.

In Sixths.

Note.— The scale of G \flat -Major, being but an enharmonic change from F \sharp -Major, is omitted.

In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in Db-Major.



Arpeggios of the Dominant Seventh Chord in Db-Major.

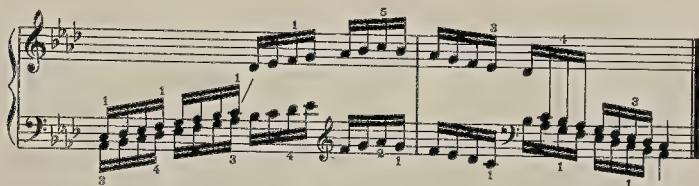


Scale of A \flat -Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in $A\flat$ -Major.


First Position. Second Position. Third Position.²

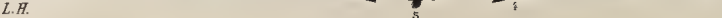
R.H. 

L.H. 

Arpeggios of the Dominant Seventh Chord in $A\flat$ -Major.

First Position. Second Position.

R.H. 

L.H. 

Third Position. Fourth Position.

R.H. 

L.H. 

Scale of $E\flat$ -Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in Eb-Major.



Arpeggios of the Dominant Seventh Chord in Eb-Major.



Scale of B \flat -Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in B \flat -Major.

R. H. First Position. Second Position. Third Position. 5

L. H.

This block contains the first three positions of arpeggios for the common chord in B-flat major. Each position is shown for the Right Hand (R.H.) and Left Hand (L.H.). The first position starts on B-flat, the second on C, and the third on D. Fingerings are indicated by numbers 1-5 above or below notes.

Arpeggios of the Dominant Seventh Chord in B \flat -Major.

R. H. First Position. Second Position. 5

L. H.

R. H. Third Position. 5 Fourth Position. 4

L. H.

This block contains the first four positions of arpeggios for the dominant seventh chord in B-flat major. Each position is shown for the Right Hand (R.H.) and Left Hand (L.H.). The positions start on B-flat, C, D, and E. Fingerings are indicated by numbers 1-5 above or below notes.

Scale of E-Major.

Similar motion.
(In Octaves.)

This block shows the scale of E major in a similar motion, spanning two octaves. It is written for both the Right Hand (R.H.) and Left Hand (L.H.). Fingerings are indicated by numbers 1-5 above or below notes.

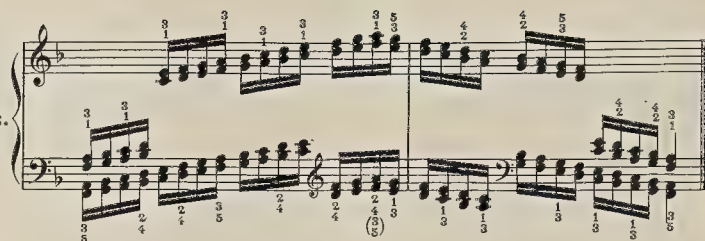
In Thirds.

This block shows the scale of E major in thirds, spanning two octaves. It is written for both the Right Hand (R.H.) and Left Hand (L.H.). Fingerings are indicated by numbers 1-5 above or below notes.

In Sixths.

This block shows the scale of E major in sixths, spanning two octaves. It is written for both the Right Hand (R.H.) and Left Hand (L.H.). Fingerings are indicated by numbers 1-5 above or below notes.

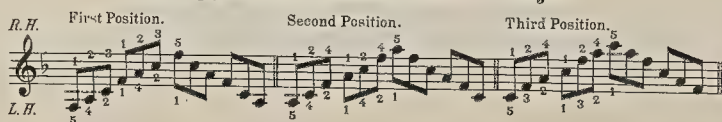
In double Thirds.



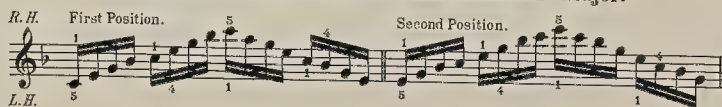
In double Sixths.



Arpeggios of the Common Chord in F-Major.



Arpeggios of the Dominant Seventh Chord in F-Major.



MINOR SCALES.

Scale of A-Minor. (Melodic.)

Similar motion.
(In Octaves.)

In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



MINOR SCALES.

Scale of A-Minor. (Harmonic)

Similar motion.
(In Octaves.)



In Thirds.*

+) See explanatory note
and illustration on p. 73.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in A-Minor.

First Position. Second Position. Third Position.

R.H. L.H.

Arpeggios of the Diminished Seventh Chord in A-Minor.

First Position. Second Position. Third Position. Fourth Position.

R.H. L.H.

As was pointed out in the explanatory notes, the following order of fingering of the Scales in Thirds and Sixths will be preferred by many because of the uniformity of fingering with that employed on the same keys in the first form (ordinary similar motion) of the scale. This system may be adopted, if desired, throughout all the Scales, major and minor. For younger pupils it doubtless be found easier to memorize a system uniform with the fingering given in the first form of the Scale although the alternative fingering, which is given in many instances, will be found more logical:

A-Minor.
In Thirds.

A-Minor.
In Sixths.

Scale of E-Minor. (Melodic.)

Similar motion.
(In Octaves.)



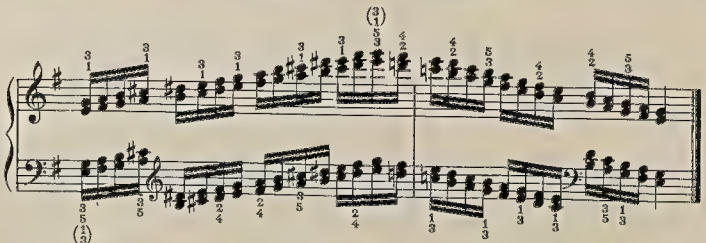
In Thirds.



In Sixths.



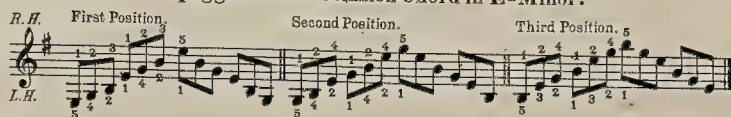
In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in E-Minor.



Scale of E-Minor. (Harmonic.)

75

Similar motion.
(In Octaves.)



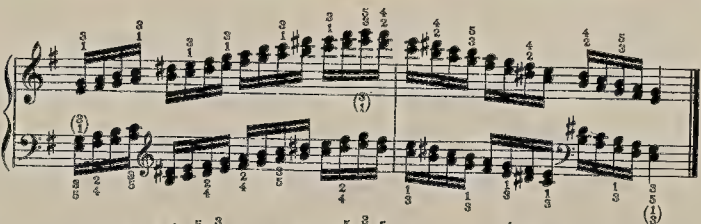
In Thirds.



In Sixths.



In double Thirds.



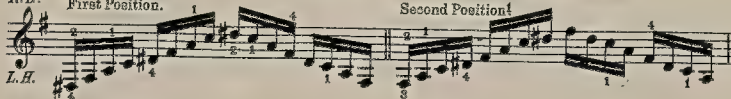
In double Sixths.



Arpeggios of the Diminished Seventh Chord in E-Minor.

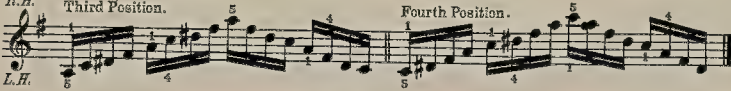
R.H. First Position.

Second Position!



R.H. Third Position.

Fourth Position.



Scale of B-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in B-Minor.

First Position.

Second Position.

Third Position.



Scale of B-Minor. (Harmonic.)

77

Similar motion.
(In Octaves.)



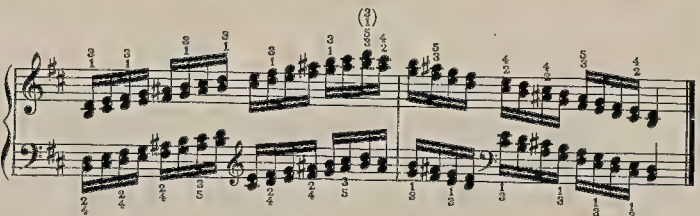
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in B-Minor.

R.H. First Position.

Second Position.



R.H. Third Position.

Fourth Position.



Scale of F#-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in F#-Minor.

R. H.

First Position.

Second Position.

Third Position.



Scale of F#-Minor. (Harmonic.)

79

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in F#-Minor.

R.H.

First Position.

Second Position.

L.H.

R.H.

Third Position.

Fourth Position.

L.H.

Scale of C \sharp -Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



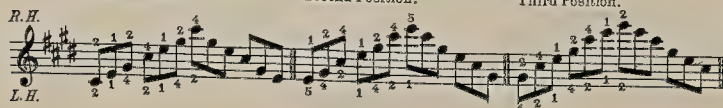
In double Sixths.

Arpeggios of the Common Chord in C \sharp -Minor.

First Position.

Second Position.

Third Position.



Scale of C#-Minor. (Harmonic.)

81

Similar motion.
(In Octaves.)



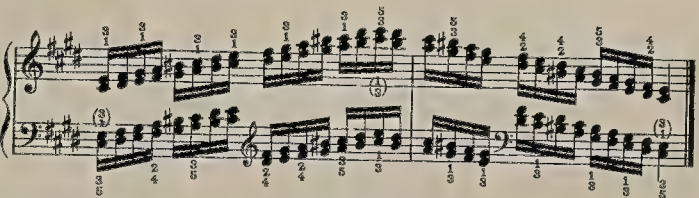
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in C#-Minor.

R. H. First Position.

Second Position.



L. H.

R. H. Third Position.

Fourth Position.



L. H.

Scale of G[♯]-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



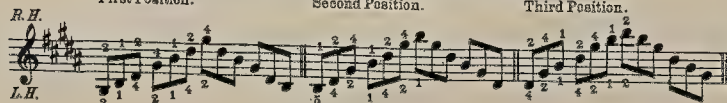
In double Sixths.

Arpeggios of the Common Chord in G[♯]-Minor.

First Position.

Second Position.

Third Position.



Scale of G \sharp -Minor. (Harmonic.)

83

Similar motion.
(In Octaves.)



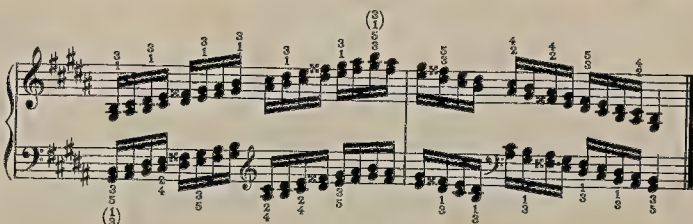
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in G \sharp -Minor.

R. H.

First Position.

Second Position.

L. H.

R. H.

Third Position.

Fourth Position.

L. H.

W. R. & C. 2771

* Scale of D \sharp -Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



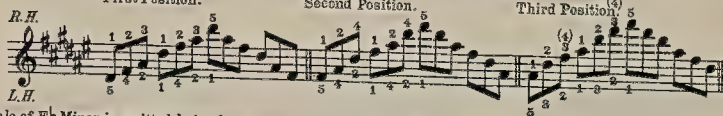
In double Sixths.

Arpeggios of the Common Chord in D \sharp -Minor.

First Position.

Second Position.

Third Position.



*) The Scale of E \flat -Minor is omitted, being but an enharmonic change from D \sharp .

W. R. & C O 771

Scale of D \sharp -Minor. (Harmonic.)

85

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in D \sharp -Minor.



Scale of B \flat -Minor. (Harmonic.)

Similar motion.
(In Octaves.)



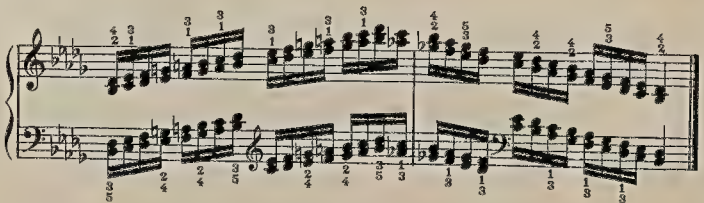
In Thirds.



In Sixths.



In double Thirds.



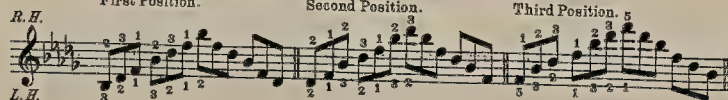
In double Sixths.

Arpeggios of the Common Chord in B \flat -Minor.

First Position.

Second Position.

Third Position.



Scale of B \flat -Minor. (Harmonic.)

87

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in B \flat -Minor.

R.H.

First Position.

Second Position.

L.H.

R.H.

Third Position.

Fourth Position.

L.H.

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Scale of F-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in E-Minor.



Scale of F-Minor. (Harmonic.)

89

Similar motion.
(In Octaves.)



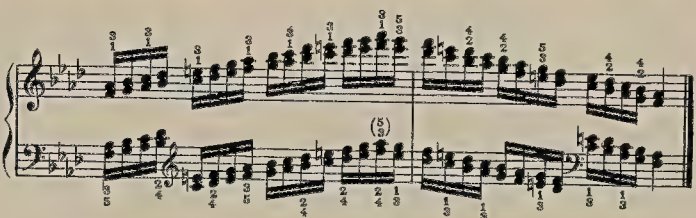
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in F-Minor.

R.H.

First Position.

Second Position.

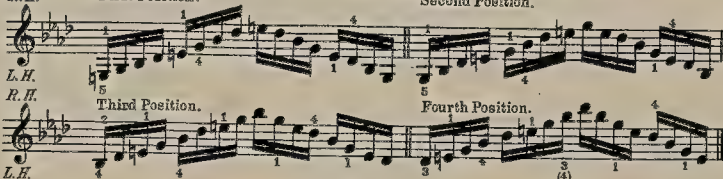
L.H.

R.H.

Third Position.

Fourth Position.

L.H.



Scale of C-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.

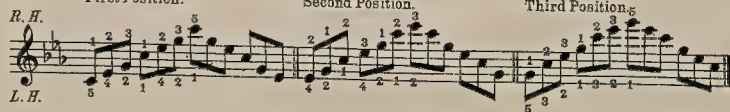


Arpeggios of the Common Chord in C-Minor.

First Position.

Second Position.

Third Position.



Scale of C-Minor. (Harmonic.)

91

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



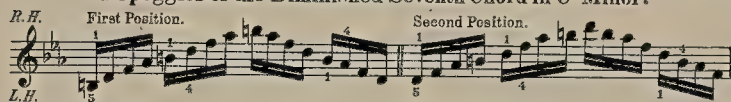
In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in C-Minor.



Scale of G-Minor. (Melodic.)

Similar motion.
(In Octaves.)



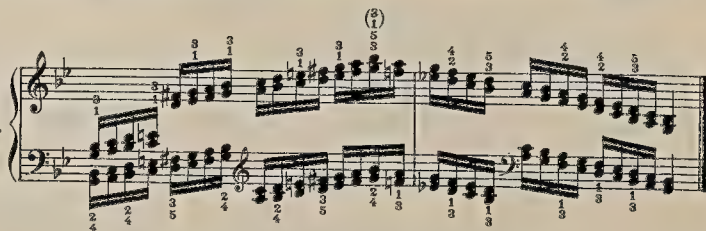
In Thirds.



In Sixths.



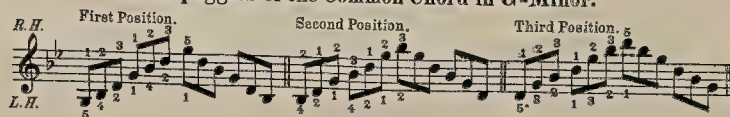
In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in G-Minor.



Scale of G-Minor. (Harmonic.)

93

Similar motion.
(In Octaves.)



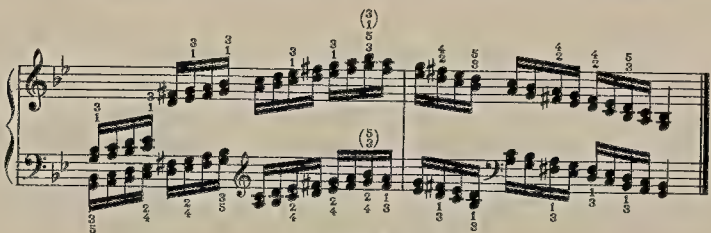
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in G-Minor.

R. H.

First Position.

Second Position.

L. H.

R. H.

Third Position.

Fourth Position.

L. H.

Scale of D-Minor. (Melodic.)

Similar motion.
(In Octaves.)



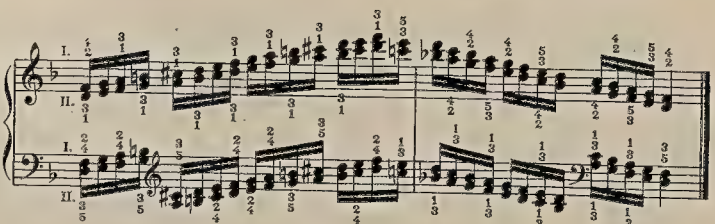
In Thirds.



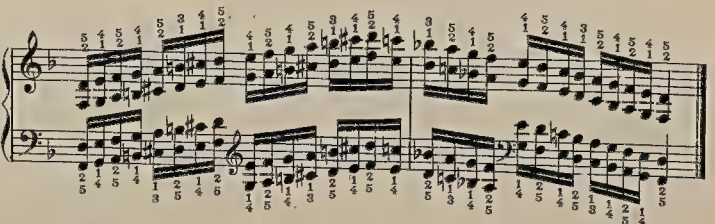
In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in D-Minor.



Scale of D-Minor. (Harmonic.)

95

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



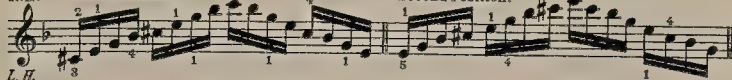
In double Sixths.



Arpeggios of the Diminished Seventh Chord in D-Minor.

R.H. First Position.

Second Position.



R.H. Third Position.

Fourth Position.



CHROMATIC SCALES.

Chromatic Scale in Octaves.

Two systems of musical notation for chromatic scales in octaves. The first system shows an ascending scale in the treble clef and a descending scale in the bass clef, both in 2/4 time. The second system shows a descending scale in the treble clef and an ascending scale in the bass clef, also in 2/4 time. Fingerings are indicated by numbers 1-3 above or below notes.

Chromatic Scale in Thirds.

Two systems of musical notation for chromatic scales in thirds. The first system shows an ascending scale in the treble clef and a descending scale in the bass clef, both in 2/4 time. The second system shows a descending scale in the treble clef and an ascending scale in the bass clef, also in 2/4 time. Fingerings are indicated by numbers 1-3 above or below notes.

Chromatic Scale in Sixths.

Two systems of musical notation for chromatic scales in sixths. The first system shows an ascending scale in the treble clef and a descending scale in the bass clef, both in 2/4 time. The second system shows a descending scale in the treble clef and an ascending scale in the bass clef, also in 2/4 time. Fingerings are indicated by numbers 1-3 above or below notes.

The fingering given above may, by reason of its similarity for both hands, be regarded as the standard. Other fingerings however are frequently met with, and should also be learned by every thorough student, for in many instances they may be most profitably employed. See examples on page 97.

The following examples should be carefully practiced after the preceding form has been thoroughly mastered.

The image displays six systems of musical notation, each consisting of a treble and bass staff. The notation represents chromatic scales with specific fingering indicated by numbers 1-5. The scales are written in various keys, including major and minor scales, and are designed for technical practice. The first system shows a major scale in C major (treble) and a minor scale in C minor (bass). The subsequent systems show scales in different keys, including D major, E major, F major, G major, A major, and B major, as well as their corresponding minor scales. The fingering is carefully chosen to facilitate smooth execution of the chromatic passages.

The chromatic scale should also be practiced in Thirds and Sixths and in contrary motion with the various forms of fingering given above.

Chromatic Scale in Major Double Thirds.

First system of the Chromatic Scale in Major Double Thirds. It consists of two staves, I and II, in 2/4 time. Staff I (treble clef) and Staff II (bass clef) both play a chromatic scale of major double thirds. The scale starts on C4 and ends on C5. Fingerings are indicated by numbers 1-5 above or below the notes. The key signature has one sharp (F#).

Chromatic Scale in Minor Double Thirds.

First system of the Chromatic Scale in Minor Double Thirds. It consists of two staves, I and II, in 2/4 time. Staff I (treble clef) and Staff II (bass clef) both play a chromatic scale of minor double thirds. The scale starts on C4 and ends on C5. Fingerings are indicated by numbers 1-5 above or below the notes. The key signature has two flats (Bb, Eb).

Chromatic Scale in Double Major Sixths.

Chromatic Scale in Double Major Sixths. This system shows a single staff in 2/4 time, likely for a single melodic line. It plays a chromatic scale of double major sixths, starting on C4 and ending on C5. Fingerings are indicated by numbers 1-5 above or below the notes. The key signature has one sharp (F#).



Chromatic Scale in Double Minor Sixths.



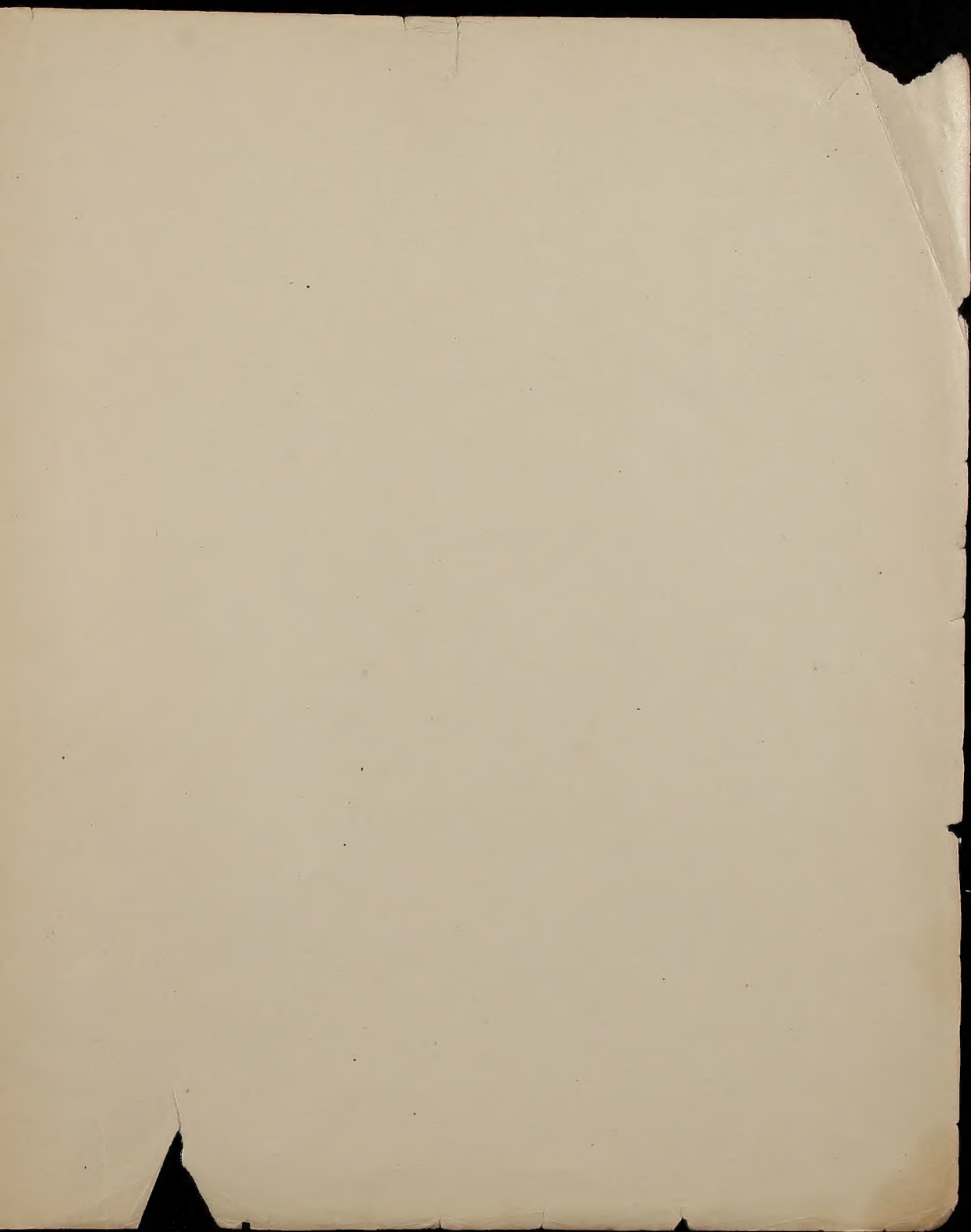
Chromatic Scale in Chords of the Sixth.



Chromatic Scale in Chord of the Diminished Seventh. (Fourths and Fifths.)



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